



Los Angeles County

Museum of Art

Ed Moses:
Drawings
from
the
1960s
and 70s

Leslie Jones

2 *Untitled B*, 1958



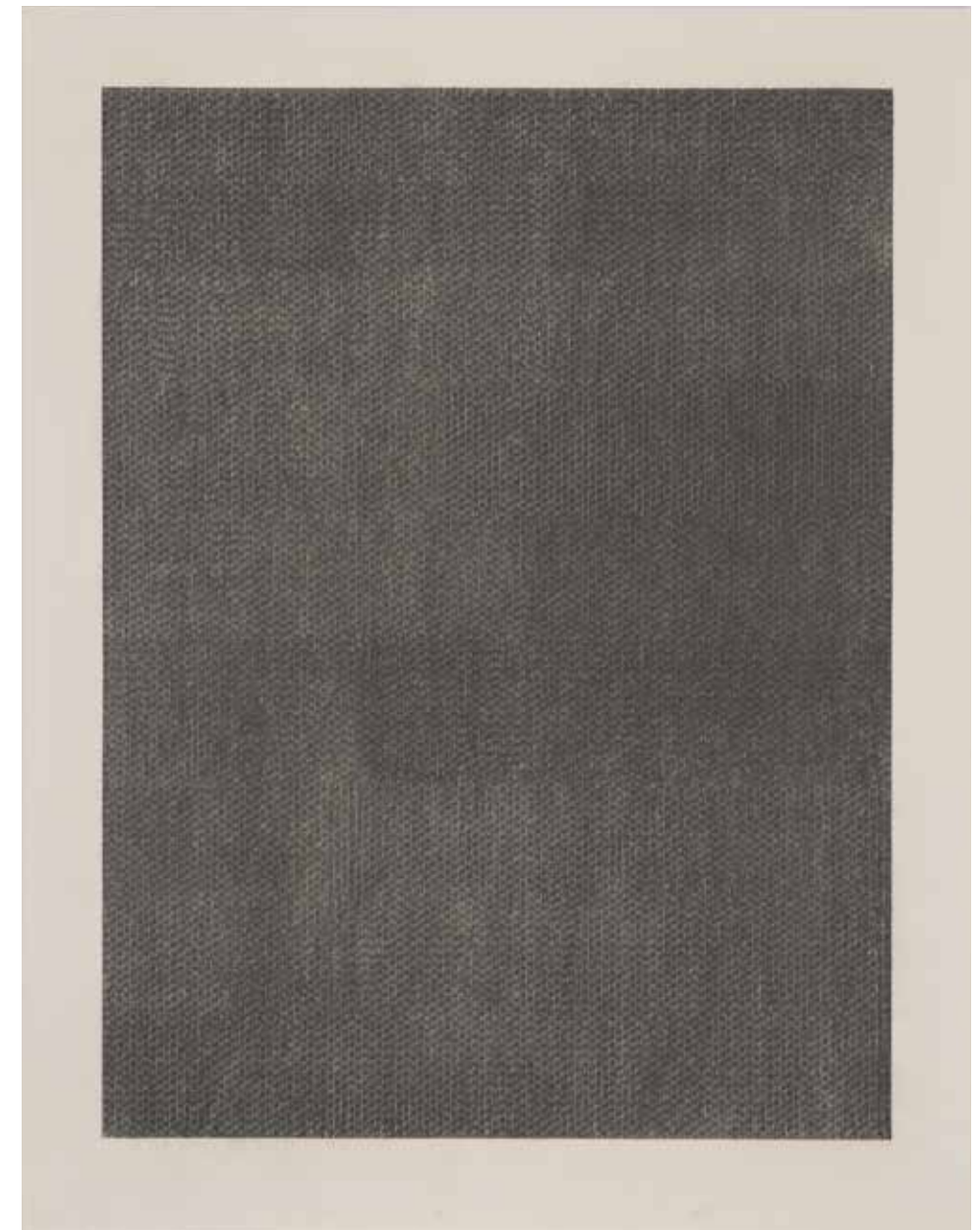
3 *Untitled*, 1961



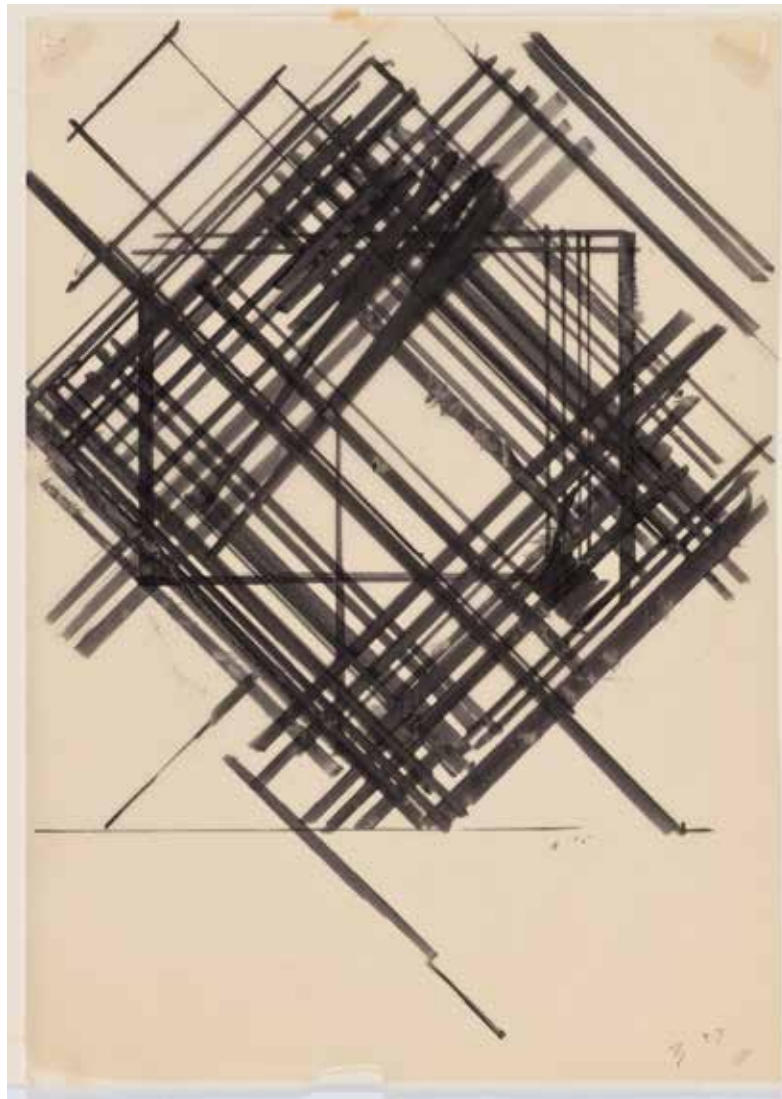
4 *Rose #1*, 1963



5 *Untitled*, 1967



6 *Untitled*, 1975



7 *Untitled*, 1977



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Cover: detail of *Rose Screen*, 1963
(see also p. 15); p. 56: Ed Moses in his
studio, 1964

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Ed Moses
in his installation at Mizuno Gallery,
Los Angeles, 1969

Foreword

Ed Moses: Drawings from the 1960s and 70s celebrates a promised gift of nearly fifty drawings from the artist to the Los Angeles County Museum of Art (LACMA), supplemented with important loans representing this early and innovative period of his career in which he devoted himself, almost exclusively, to graphic experimentation. It is the first survey of Moses’s drawings from this period in nearly forty years and includes large-scale finished works as well as studies and experimental drawings that provide insight into his process and development. With this gift, LACMA becomes the largest public repository of Moses’s work and a primary resource for scholars and curators interested in the formative drawings.

Moses has been a singular and stalwart presence in contemporary art in L.A. for more than fifty years, and it is an honor to have his work represented so extensively in the collection. I am extremely grateful to him for entrusting his drawings to LACMA, where they will serve as examples of innovation and

experimentation for years to come. Sincere thanks are also due to Moses’s studio manager Carol Lewis who, working with Marilyn Nix, Jeff Hastings, and Manuel Vasquez, assisted greatly and graciously with all museum requests. I appreciate as well the generosity of the lenders, who have made this presentation possible. In addition, I wish to thank Violet Spitzer-Lucas and the Spitzer Family Foundation for generously funding the exhibition, along with Dr. and Mrs. Ken Tokita and the Moses Family.

At LACMA, thanks are due to Stephanie Barron, senior curator of modern art, who organized Moses’s first-ever LACMA exhibition, *Ed Moses: New Paintings*, in 1976 and helped make this gift possible. Leslie Jones, curator of prints and drawings, organized the current exhibition working closely with Moses. Researching the drawings in depth, as well as the history of their reception, she has created a thoughtful and sensitive presentation. The exhibition and catalogue shed new light on the centrality of drawing to Moses’s incomparable artistic practice.

Michael Govan
CEO and Wallis Annenberg Director

It has been a pleasure and an honor to curate *Ed Moses: Drawings from the 1960s and 70s*. First and foremost, I must thank Ed, both for his extraordinary promised gift to the museum and for his confidence in my interpretation and presentation of his work. In LACMA’s Prints and Drawings Department, Curatorial Assistant Sienna Brown and Curatorial Administrator Claudine Dixon were indefatigable in coordinating the many details of the acquisition and exhibition. Publisher Lisa Mark provided keen insights throughout the bookmaking process, and Managing Editor Jennifer MacNair Stitt skillfully copyedited the texts. Art Director Stuart Smith’s design of the catalogue is thoughtful and refined. Dawson Weber organized all photography and addressed rights and reproduction issues with aplomb.

Thanks go to Carolyn Lifsey and Marciana Broiles in Exhibitions for keeping the presentation on schedule and on budget. Registrars Monique Abadilla and Erika Franek handled all logistical matters related to shipping and insurance with cheerful professionalism. Appreciation is due as well to Development officers Rachel Zelaya, Molly Simpson, and Robbie Martin for their fundraising acumen. Amber Smith, public programs coordinator, organized great educational programs to enrich the experience of Moses’s work for both adults and children.

Acknowledgments

In Communications, Jessica Youn reached out to the press and nimbly fielded all inquiries. For her acute attention to the care and conservation of works in the exhibition, special thanks go to Erin Jue, assistant paper conservator. Dale Daniel handled all the matting and framing with care and composure, while Martin Sztzyk and Maja Blazejewska responded perceptively to Moses’s aesthetic in creating the layout and graphic identity for the exhibition. Unique audiovisual requirements were creatively orchestrated by Richard Bott. I am also grateful to Amy Heibel and her digital media team, especially Emily Lytle-Painter and Agnes Stauber for coordinating web and other media components. For the attentive handling and installation of the drawings, gratitude goes to Jeff Haskin in Art Preparation and Installation and his entire crew. My sincere thanks to all.

Leslie Jones
Curator, Prints and Drawings

12 *Chrysanthemum Diptych*, 1961



13 *No Bouquets for Lonzo*, 1963
Iris Series #3, 1964



14 *Rose #5*, 1963



15 *Rose Screen*, 1963



16 *Rose #4*, 1963



17 *Rose #3 (Some Roses Are)*, 1963





LESLIE JONES

“Goddamned Valentines” to Grids: Ed Moses and Drawing

That Ed Moses had no solo exhibitions

between 1964 and 1969 seems somewhat surprising given he had catapulted to “stud-dom” early in the decade as a Ferus Gallery artist. Founded by Ed Kienholz and Walter Hopps in 1957, Ferus was the first avant-garde gallery of its generation in Los Angeles, and many of the artists it promoted gained broad recognition. Moses, one of the four artists included in the gallery’s provocatively titled 1964 exhibition *The Studs* (along with Robert Irwin, Ken Price, and Billy Al Bengston), helped to establish L.A. as a promising center of art in the 1960s.¹ For Moses (b. 1926, Long Beach, California), and to critics and other observers of the period, however, his work just didn’t “fit in” with the predominant artistic trends of the era in Southern California, namely Finish Fetish and Light and Space.² While other artists were buffing and polishing to make pristine surfaces seemingly untouched by human hands or creating ethereal spaces through transparency and illumination, Moses was scribbling, cutting, stenciling, and decorating bits of paper with graphite and colored pencils—or, in his words, making “goddamned valentines,” a reference to his three-dimensional flower drawings made in the early to mid-1960s that were inspired by a pop-up greeting card.

Moses’s ironic characterization of these works acknowledges how his practice was almost an anachronism in Los Angeles in the 1960s. Car and surf culture, and the advances of the aerospace industry, had informed what came to be known as the “L.A. Look,” which represented something new and distinct from New York trends. In 1971 Helene Winer, then director of the Pomona College Museum of Art, wrote that the L.A. Look “refers

almost exclusively to the way in which the artists have exploited new materials ... The most technologically sophisticated, flawlessly executed, and clean (as well as transparent) work that has ever been produced emanates from Los Angeles.”³ If immaculate surfaces and ethereal spaces set L.A. art apart at the time, drawing with graphite must have seemed almost old-fashioned by comparison. Critics have called Moses’s work of the period “underground,” “modest” and “delicate,”⁴ “fragmentary and elusive,” “beautiful” and “sensitive,”⁵ “decorative” and “low-tech”—all positive, but decidedly not cutting-edge, descriptions.⁶ Even years after it was made, critics struggled to categorize Moses’s work. On the occasion of the Los Angeles County Museum of Art’s 1981 survey *Art in Los Angeles: Seventeen Artists in the Sixties*, art historian Howard Singerman declared that Moses’s graphite drawings “seemed both out of place and out of time” especially in comparison to “the high chroma and machined products” of his local peers.⁷

In retrospect Moses’s commitment to drawing suggests an assertion of the handmade in the face of pervasive technological growth and development. Throughout the 1960s Moses drew almost exclusively with graphite and colored pencil; in the early 1970s his practice expanded to include works on canvas made with materials such as resin, Rhoplex, and acrylic but

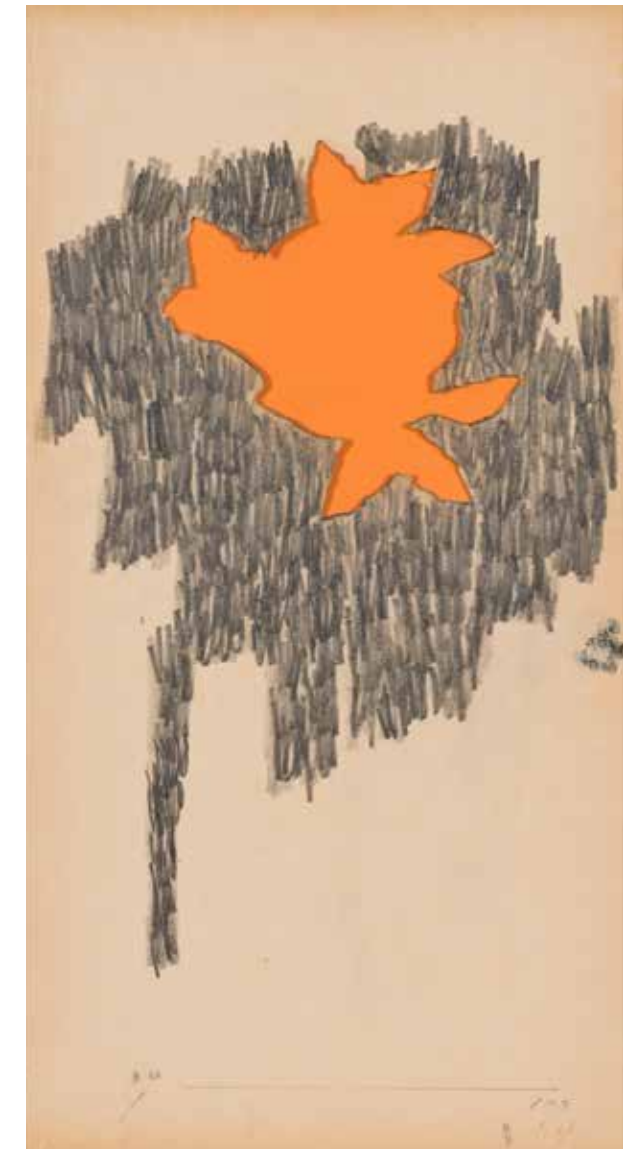


FIG. 1 *Color Rose*, 1967



FIG. 2 Detail of
Chrysanthemum Diptych, 1961

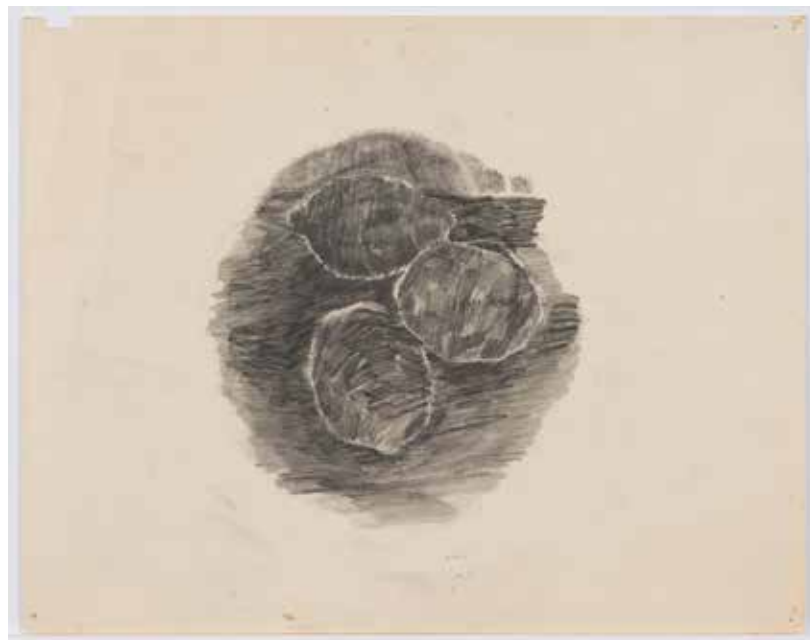


FIG. 3 *One Potato Three Potato*,
1961-63

drawing remained central to his process, regardless of medium. In these early exploratory years, Moses developed a mode of expression that reconciled his deference to abstract art of the early twentieth century with an appreciation for pattern—and an almost compulsive need to make marks. He proclaimed drawing's viability as a medium of exploration and innovation, even at the most unlikely time and place, helping to establish drawing as a medium with a future as well as a past.

Moses's work from the late 1950s illustrates his interest in gestural abstraction, especially the work of Arshile Gorky (p. 2) and Philip Guston. Beginning in 1961, he looked farther back, to the origins of abstraction and the work of Piet Mondrian in particular. *Chrysanthemum Diptych* (FIG. 2, see also p. 12) is a direct reference to Mondrian's drawings and paintings of chrysanthemums, and one of Moses's first works centered on a floral motif. Moses's decision to make a diptych points to an interest in repetition and seriality that would come to characterize his work. A transfer image of Mondrian's *Chrysanthemum* (1908-09) from a reproduction appears in reverse on the left-hand side of the second panel, and a silhouette of another Mondrian flower floats on the left of the first panel. Moses's chrysanthemums hover like ghost images, lightly denoted with abbreviated graphite marks. Indeed, the images would all but disappear if not for the artist's use of background color to offset them, if ever so slightly.

In this and other works of the period, Moses seems to deliberately avoid drawing contour lines, preferring instead to fill in shapes, backgrounds, and volumes with marks that verge on a visualized but vague outline. In *One Potato Three Potato* (1961-63, FIG. 3), for example, the tubers are defined by the white of the paper or the spaces between the shapes. Moses thus reversed the usual order of basic drawing technique, in which forms are outlined first and then shaded in. In *Mask* (1962, FIG. 5) Moses reinterpreted Thomas Eakins's *Study of a Seated Nude Woman Wearing a Mask* (1863-66, FIG. 4), a work that epitomizes academic drawing, with complete disregard of contour line. What resulted is a puzzle of densities and volumes that integrates traces of the work's very creation. Notably, tape residue in the corners served



FIG. 4 Thomas Eakins,
*Study of a Seated Nude Woman
Wearing a Mask*, 1863–66;
charcoal and crayon with stumping
on paper; 24¼ × 18⅝ in.;
Philadelphia Museum of Art, gift
of Mrs. Thomas Eakins and
Miss Mary Adeline Williams, 1929

as a starting point from which Moses elaborated with additional marks, thus incorporating it into the composition and anticipating his use of tape in later work.

In his apparent disregard for the rules of conventional drawing, Moses turned to the stencil as a means to address the issue of contour; he could define shapes mechanically and then fill them in. His series of six Rose Drawings derived from a pattern of roses on a Mexican oilcloth he found in Tijuana (see pp. 4, 14–18). According to Moses, he made stencils of the rosebuds and blossoms, traced them regularly across the surface, and then compulsively filled in the ground in between with graphite, starting in the top left-hand corner and moving left to right, top

to bottom. In some instances he sprayed the flower shapes with white acrylic paint so they would, in his words, “stand out and flicker.”⁸ In others he incorporated colored or silver paint, or left the edges seemingly unfinished, experimenting with the variations that arise when working in series.

Moses’s interest in repeated motifs and allover, monochromatic, and gestural fields at first suggests a connection to work by Jasper Johns.⁹ At the level of the mark, however, the artists’ practices were very different. In the Rose Drawings, for example, Moses’s marks are compact, compartmentalized, and relate to a notion of density that the artist compares to a dentist “packing” a filling with silver or amalgam. (“I liked to hear them squeak,” Moses said.) By contrast, Johns’s marks are loose scribbles, quickly executed and stylized; they seem emblematic of “marks” in the same way his images



FIG. 5 *Mask*, 1962

of targets or flags are emblems (FIG. 6). In the artistic aftermath of Abstract Expressionism, making a gestural mark was a loaded act; both Moses and Johns codified the mark in attempts to redefine it. For Johns, though, it was an ironic gesture, absent of feeling or expression, aimed at deflating the pathos of the Abstract Expressionist mark, while for Moses it was an obsessive and repeated gesture that channeled emotion into a mechanical form of expression.

Moses and Johns also differed in their approach to image. Unlike Johns, who aspired to a “lack of meaning” in choosing the most universal motifs possible, Moses’s choice of patterns, as noted by art historian Joseph Masheck, was “evocative and regional.”¹⁰ Roses (as well as chrysanthemums and lilies) also convey ornamentality, and when drawings of them are mounted like a Japanese screen (as in *Rose Screen*, 1963, p. 15), connections arise to non-Western cultures wherein decorative arts are highly esteemed and appreciated. Moses’s willing embrace of what was perceived as decoration or craft suggests an openness to alternative artistic traditions that was shared by his L.A. contemporaries like Bengtson and Price.¹¹ In addition, his direct incorporation of patterns from different cultures and the “feminine” domain

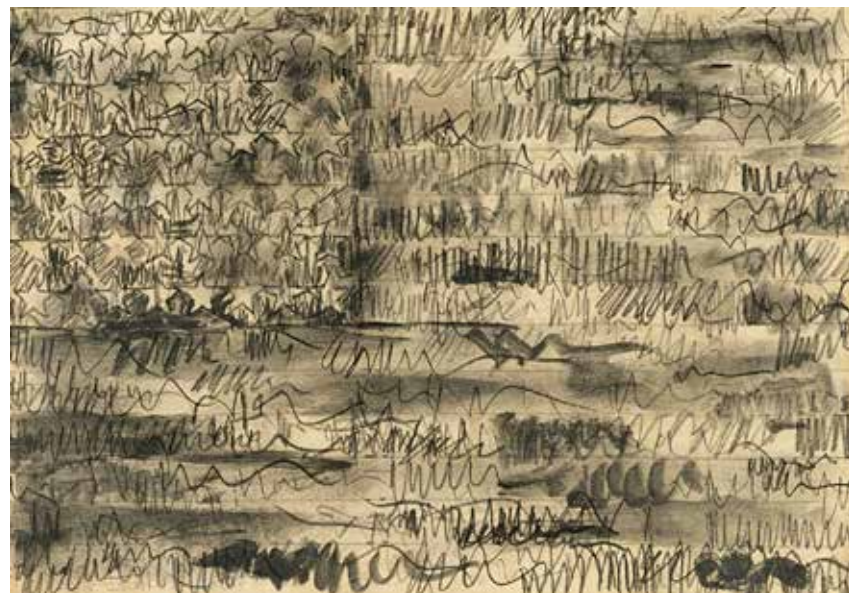


FIG. 6 Jasper Johns, *Flag*, 1958;
graphite, carbon pencil,
and graphite wash on cream wove tracing paper;
8 7/8 × 12 in.; collection
of Barbara Bertozzi Castelli

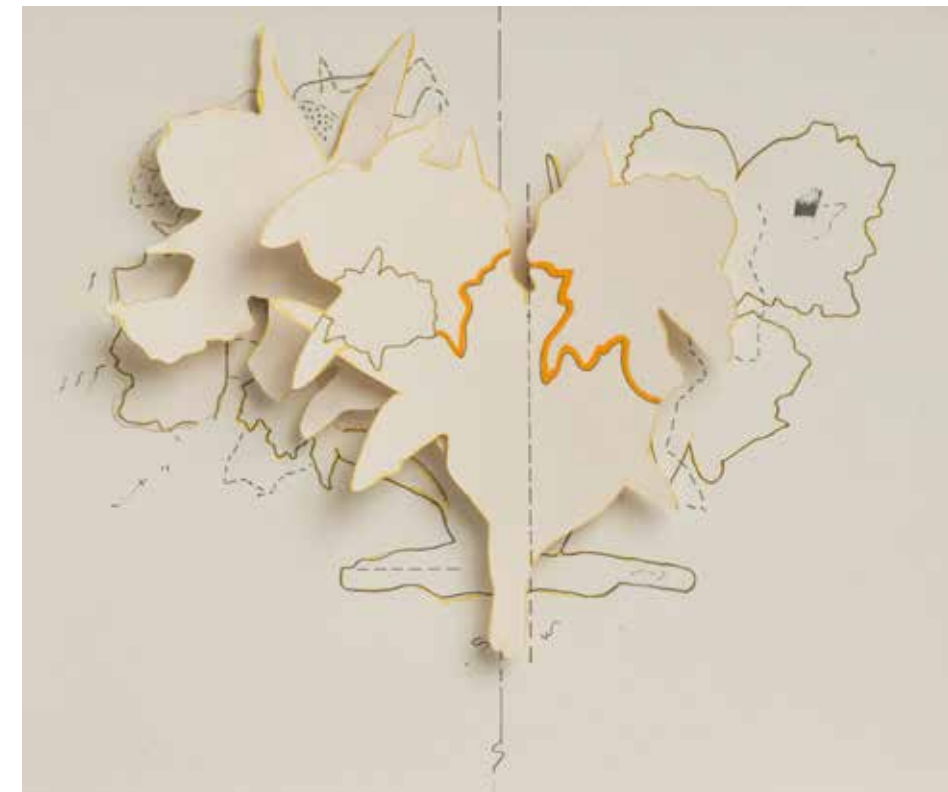


FIG. 7 Detail of
No Bouquets for Lonzo, 1963

anticipated the pluralist approach of the Pattern and Decoration movement of the mid-1970s. Moses, however, was less interested in the pattern’s connotations than in its inherent potential for repetition, which provided a template for his mark-making.

Another found flower motif appeared in his series of pop-up drawings beginning in 1963. Inspired by a Swedish greeting card, the final results are diagrammatic and minimally embellished, divorced from their decorative and sentimental source (FIG. 7, see also p. 13). What seemed to interest Moses most was the engineering involved in making the paper flower “pop up,” evident in the numerous versions, many of which maintain traces of their fabrication and development. Dotted and dashed lines (which indicate a fold or a hidden area that lies behind or below another), as well as numerical notations, relate to his background in mechanical drawing, which he studied

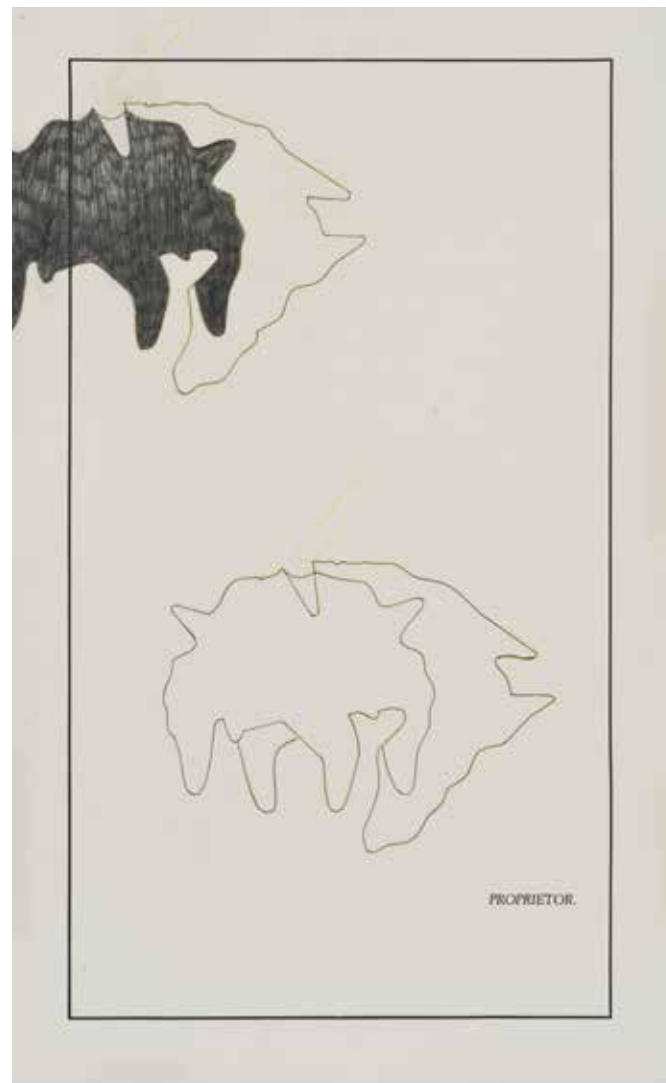


FIG. 8 *Proprietor*, 1968

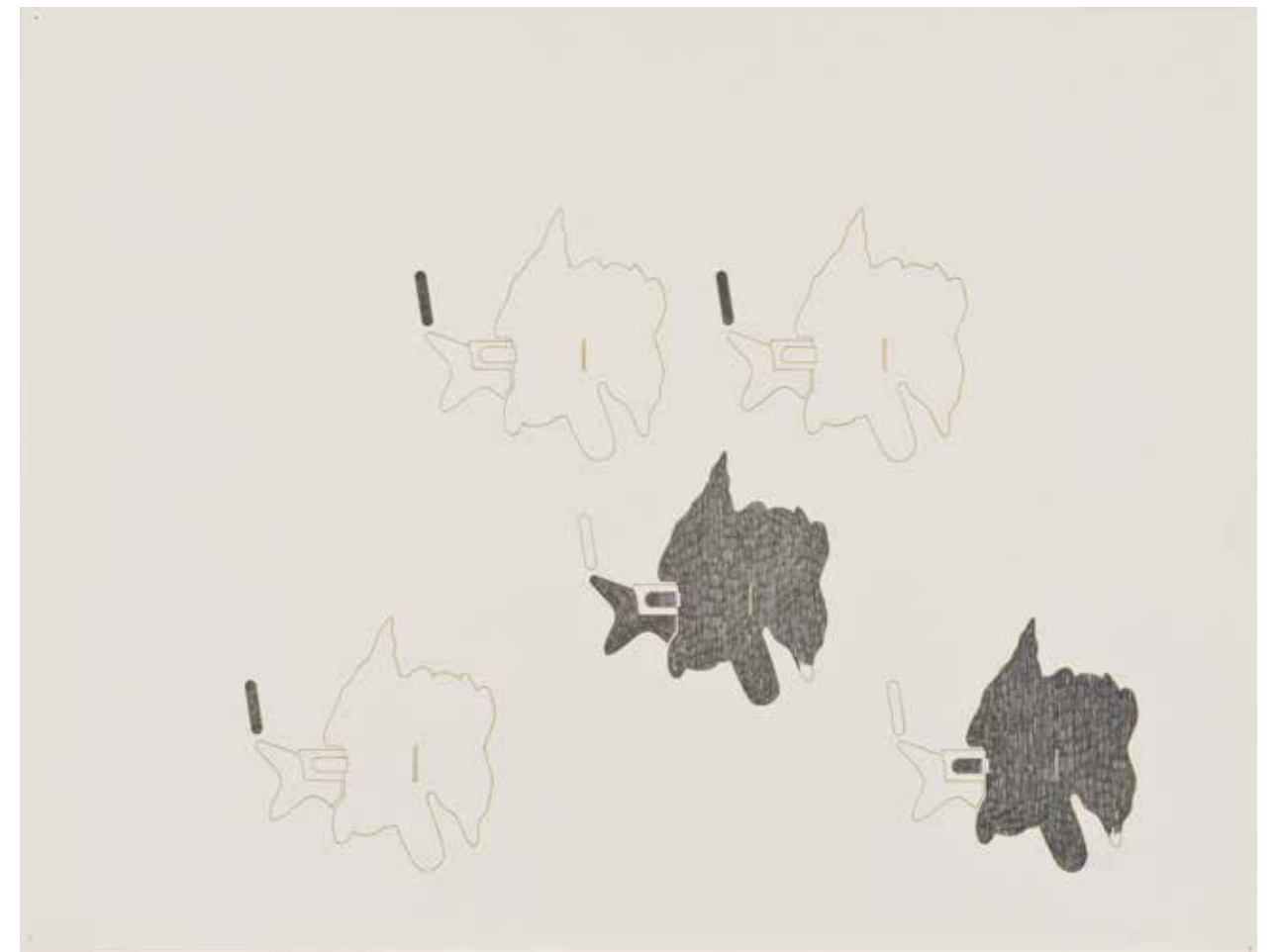


FIG. 9 *Kaw #4*, 1967

in junior high school and later used as a technical illustrator at Douglas Aircraft. According to Moses, “The jargon is out of drafting ... This kind of vocabulary is [traditionally] used in a scientific or technical way and here I’m using it organically.”¹² In some instances yellow outlines are visible, evidence of how the artist transferred a drawing by using yellow carbon paper. Moses originally had intended to use the paper as a guide line to be erased or drawn over, but he liked how it “glowed” and alluded to the process, so he incorporated it into the composition.

In subsequent drawings, after numerous retracings, the floral shape became abstracted and took on a mysterious, organic form that appears to hover like a UFO or, when clustered, like “a squadron of fighter planes in space,”¹³ as described by Moses. In *Kaw #4* (1967, FIG. 9) Moses appended bullet-shaped protrusions to the flower shape, creating hybrid forms at once organic and mechanistic that resemble flowers and revolvers,¹⁴ an act that also recalls the Surrealist strategy of making the familiar strange. These pistol-packing lilies were delineated with a stencil, some of them filled in with dense scribbles. The mechanical line quality recalls diagrams that are usually associated with the illustration of objective information, lending a suggestion of reality to his fantastic forms. If such an object existed, Moses said, “It would be in the world of Alice in Wonderland ... on the other side of the mirror.”¹⁵

While exploring abstraction through reduction (and its quasi-surreal possibilities), Moses also produced his most minimal work to date.¹⁶ The grid underlying his Rose Drawings came to the fore in Moses’s works on paper beginning in the mid-1960s. Gridded sheets in varying sizes were filled left to right, top to bottom with tight, obsessive, and repetitive scribbles in graphite (see, for example, FIG. 10; see also p. 43). While rectilinear forms characterized much art of the period, Moses employed the grid as much for its own pattern as for its associations with reductive logic and order. As Masheck pointed out in 1976, “Although Moses comes quite close to the Minimalist position, touch remains important.”¹⁷ Moses’s “touch” is evident in the obsessive scribbles, the direct traces of his creative labor, that have led to associations with process-based Minimal and Post-Minimal artists like Agnes Martin and Eva Hesse.¹⁸ Yet Moses’s intensity in the mark-making

process distinguishes his grids from the transcendentalism of Martin’s controlled line or the bodily associations apparent in works by Hesse. As with the Rose Drawings, making marks systematically had cathartic potential and offered a means to focus his obsessive energy. “I was packing all this stuff in,” Moses said, gritting his teeth to convey the potency of the act.¹⁹

The square would also emerge as a dominant form in Moses’s work, related to his interest in the origins and fundamentals of geometric abstraction. In numerous studies from the mid-60s Moses explored the expressive potential of the square by varying its placement on the page and applying graphite in varying densities and marks (fig. 11, see also p. 42, top). Referred to as Albers Studies, the drawings clearly indicate Moses’s awareness of Josef Albers’s Homage to the Square series. Moses’s squares hover somewhat erratically or appear incomplete and irregular, however, in contrast to the rigidity of his predecessor’s formalism.²⁰ “I really didn’t like Albers,” Moses has said. “Just the squares.”²¹ Indeed it was with Kazimir Malevich and his pursuit of “the supremacy of pure artistic feeling” that Moses would eventually find affinity, but the Russian’s Suprematist works were rarely exhibited in the United States before the early 1970s.²² Through Albers, Moses thus intuited an understanding of the square that would only resolve upon finally encountering the works of Malevich. In the mid-1970s Moses returned to the square in a series of charcoal drawings that combine his admiration of the form with his appreciation of process (p. 7). With charcoal stick he applied thick lines along the edges of the square and then rotated the paper so any loose charcoal dust would fall across the white of the paper, creating a shadowy grid.

It was the influence of the other forefather of geometric abstraction, Mondrian (already an inspiration for his earlier work with flowers), that led to a new and transformative period in Moses’s work. In the late 1960s artist Tony Berlant introduced Moses (and many others) to Navajo blankets.²³ Moses saw a visual connection between the linear patterns of the blankets and Mondrian’s late grid paintings, and he adapted Navajo designs known as “chief’s type” and “wedge-weave” for his drawings of the early 1970s (p. 45). By associating Mondrian with the Navajo, and incorporating Native American patterns into

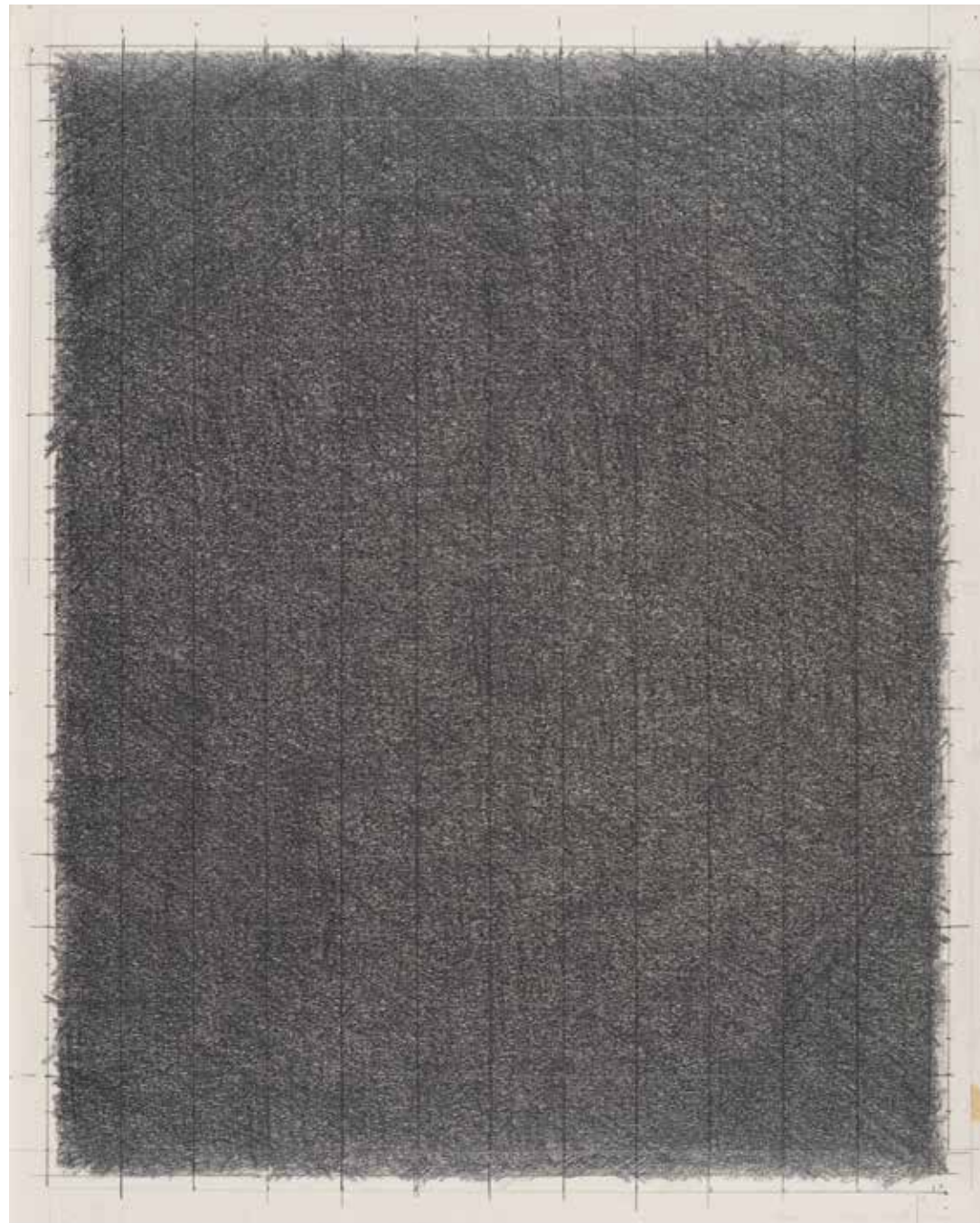


FIG. 10 *Untitled*, 1966

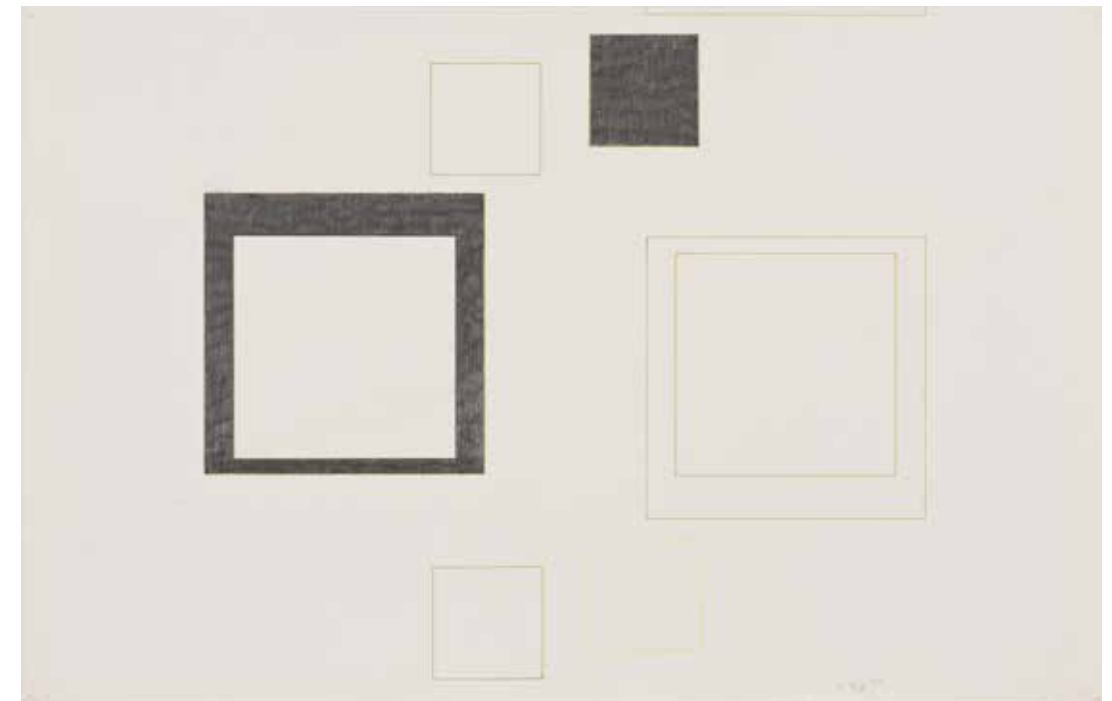


FIG. 11 *Albers Study #1*, 1966



FIG. 12 Ed Moses in his studio
with Navajo blanket in background,
Venice, California, c. 1970

his own work, Moses (again) elided any distinctions between “high” and “low,” between “art” and “craft.” What for some may suggest blatant primitivism (or “Indianism”), for others points to Moses’s challenge to Western European modes of abstraction in favor of models from the American West.²⁴ Moses made no attempts to conceal his sources, in some cases giving his works titles that come directly from numbered plate illustrations in renowned Navajo expert Elizabeth Compton Hegemann’s 1963 book *Navajo Trading Days*. Using graphite, colored pencil, and often masking tape, Moses “wove” together works that are both homage and exploration—and that would clearly inform subsequent series (p. 44).

In his large-scale resin works, for example, the horizontal lines were inspired by a phenomenon in Navajo blankets called “lazy lines” but articulated by Moses using distinctive materials and a method derived from building construction (FIG. 13). “Lazy lines” are diagonal lines or interruptions in the weave of a blanket that indicate sections woven at different times; Moses reinterpreted this idea with snap lines. Using string coated with powdered



FIG. 13 Installation view of *ILL. III*,
1972 (right), in
*SoCal: Southern California Art
of the 1960s and 70s*
from LACMA's Collection,
Los Angeles County Museum of Art,
2007-08

pigment, Moses “snapped” the surface to create straight lines that, in the final work, appear interrupted because certain areas had been masked with tape. He would then spritz the lines with water so they would bleed and shift position, thus interjecting chance into the creative process. Resin was then applied on the reverse, soaking through the paper unevenly. It gave the works the appearance “of ancient wall-hangings stiff with age” or “animal hides,”²⁵ according to one critic; the title of a 1970 gallery exhibition in Los Angeles referred to them as “tapestries.”²⁶ The evocation of textiles was inevitable, perhaps, given their source of inspiration but also relates to the contemporary trend of working with unstretched canvases or cloth in the early 1970s, as in the latex-coated cheesecloth works of Hesse, the sewn wall hangings of Charles Christopher Hill, or the canvas cutouts of Claude Viallat. While his graphite drawings of the mid- to late 1960s didn’t conform to



FIG. 14 *Untitled*, 1971-72

tendencies in the L.A. art world at the time, Moses’s resin works were at the forefront of “soft painting” or “supports/surfaces” (as such works were referred to) and were commercially a huge success. “I was hot as a firecracker,” Moses recalled. Yet while critics and art historians have often viewed such work as a *challenge* to conventional painting on stretched canvas, for Moses the work represented a transition *to* painting not away from it.²⁷

Moses had worked almost exclusively on paper, making drawings throughout the 1960s, but by the mid-1970s painting on stretched canvas would become his primary mode of expression. Although the creative process involved in making the resin works was essentially drawing (with snap lines), the tacky surface and large scale align these works more closely with painting. Critics at the time responded immediately to their hybrid quality, noting how “graphic ideas are pumped up to a painting format”²⁸ and that Moses “locates the drawing within the work” so that the support is not at the edge but is “an underlying presence throughout the work.”²⁹ Indeed, drawing would continue to permeate Moses’s work at nearly every scale and in every medium as he expanded on the potential of mark-making.

Drawing was also fundamental to another body of work (again via Mondrian) related to Navajo blankets that Moses began in the mid-1970s. Traditional Navajo wedge-weave patterns are woven on the diagonal, leading Moses to explore obliqueness in his own work, first in a series titled *Wedge*, whose lines mimic Navajo patterns but are actually composed of layered pieces of colored paper (p. 44). Moses then assimilated the diagonal in an extensive series of slanted grids. In some works he tilted the picture plane and maintained a horizontal/vertical grid, probably in deference to Mondrian’s late lozenge paintings but, as in other works, he also incorporated tape and other evidence of the work’s formation³⁰ (p. 47). Other works, however, are dominated by grids on a diagonal made with the aid of a triangle rule (FIG. 15). Using the 45-degree angle, Moses ruled line after line somewhat randomly as he moved the triangle left to right along a support rail. He would then rotate the triangle 180 degrees repeating the same action, allowing ink or acrylic or charcoal to smear and drip in the process.

Diagonal grid drawings from 1975 (p. 6) were the newest works included in a 1976 survey of Moses's drawings at UCLA's Wight Gallery. Related grid paintings were featured concurrently at LACMA in *Ed Moses: New Paintings*, curated by Stephanie Barron. As painting had become his primary practice in the mid-1970s, the confluence of these two exhibitions represented an important transition in Moses's career. "The earlier drawings are metaphors for painting, while my later drawings are pictures of painting ideas," he said at the time.³¹ The phrase "pictures of painting ideas" evokes the conventional notion of drawings as studies *for* paintings and thus a shift away from drawing for drawing's sake.

Although Moses's early drawings didn't "fit in" with contemporary L.A. trends, he did engage directly with other prevailing movements of the time—Neo-Dada, Pop, Minimal, and Process art—as well as with movements of the past, namely the geometric abstractions of Mondrian and Malevich. Armed only with graphite, carbon paper, and tape, he devised his own graphic language of scribbled marks and mechanical lines that embodied an uncomfortable but provocative union of expressionism with system and rigor. His use of stencils, rulers, and snap lines allowed him to lay the groundwork in a mechanical way, providing a structure for meaningful accidents and for invention. When engaged in creating this foundation, Moses said he "wasn't thinking about the arrangement but was fascinated with things as they would appear. It's the fascination of discovery by marking."³²

With his study of Navajo-blanket designs beginning in the early 1970s, line became more integrated into the body of the work; he employed drafting tissue and layering, as well as color, to collapse the distinction between mark and support. He then collapsed the boundary between drawing and painting in the resin works on canvas. At this point Moses's drawing became clearly located within the work regardless of medium. The grids, whether ink on paper or acrylic on canvas, were executed with the same tools and methods of chance and repetition that characterized his drawings of the 60s. While Moses has since become internationally renowned for his abstract paintings, one can see—twisting his own words—that Moses's later paintings are actually pictures of drawing ideas.



FIG. 15 *Untitled*, 1975-77

Notes

1. Between 1958 and 1963 Moses had a total of eight one-person shows: four in Los Angeles (at Ferus), two in New York, and two in San Francisco. Although *The Studs* was the title of a 1964 exhibition at Ferus Gallery, the term “studs” has come to describe artists affiliated with the male-dominated Ferus Gallery in general. Bengston claims to have come up with the term: “Two-by-fours are called studs and there were four of us in the studs show. We were holding the gallery together as far as I could see, so we were the studs.” Cited in Kristine McKenna, *The Ferus Gallery: A Place to Begin* (Göttingen, Germany: Steidl, 2009), 281.
2. Ed Moses, interview with the author, July 16, 2014.
3. Helene Winer, “How Los Angeles Looks Today,” *Studio International* 183, no. 937 (October 1971): 127.
4. Peter Selz and Jane Livingston, “Two Generations in L.A.,” *Art in America* 57, no. 1 (January–February 1969): 96.
5. Laurence Campbell, review of Alan Gallery exhibition, *Art News*, March 1962, 21.
6. Peter Plagens, “Art in Los Angeles: Seventeen Artists in the Sixties,” *Art Journal* 41, no. 4 (Winter 1981): 375.
7. Howard Singerman, “Ed Moses: An Investigation of the Painter and His Mark,” *Arts & Architecture* 1, no. 3 (1981): 29.
8. Ed Moses, interview with the author, July 23, 2013.
9. Moses had seen Johns’s work when he was living in New York from the fall of 1958 through 1960. Johns also showed in Los Angeles at Ferus Gallery in 1960 and Everett Ellin Gallery in 1962.
10. In discussing his “discovery” of the crosshatch motif, Johns has said: “It had all the qualities that interest me—literalness, repetitiveness, an obsessive quality, order with dumbness, and the possibility of complete lack of meaning.” Quoted in “Jasper Johns: Strokes of Genius,” in *Jasper Johns: Writings, Sketchbook Notes, Interviews* (New York: The Museum of Modern Art, 1996), 259. Joseph Masheck, “Ed Moses and Drawing,” in *Ed Moses: Drawings, 1958–1976* (Los Angeles: Frederick S. Wight Art Gallery, University of California, Los Angeles, 1976), n.p.
11. Melinda Wortz, “Los Angeles: Field Flowers, Plexiglass Horizons,” *Art News*, October 1976, 94.
12. Moses, interview with the author, July 23, 2013.
13. Ed Moses, interview with the author, September 25, 2014.
14. Moses relates the addition of protuberances to the influence of Ken Price’s work.
15. Moses, interview with the author, July 23, 2013.
16. Surreal qualities would resurface in Moses’s work in the late 1980s and early 90s when he started to employ automatic techniques and Rorschach-like imagery.
17. Masheck, “Ed Moses and Drawing,” n.p.
18. Masheck relates Moses’s drawings to work by Agnes Martin, Robert Ryman, and Brice Marden. See Masheck, “Ed Moses and Drawing,” n.p. John Yau relates them to works by Post-Minimalists Eva Hesse and Sol LeWitt. See John Yau, “The Depth and Surface of the Thing Itself as It Exists in the Passage of Time,” in *Ed Moses: A Retrospective of the Paintings and Drawings, 1951–1996* (Los Angeles: Museum of Contemporary Art, 1996), exh. cat., 26–27.
19. Moses, interview with the author, September 25, 2014.
20. Ferus Gallery exhibited works by Albers in 1960 and the Los Angeles County Museum of Art exhibited Albers lithographs made at Gemini G.E.L. and titled White Line Squares in 1966.
21. Moses, interview with the author, September 25, 2014.
22. Only the Museum of Modern Art had works by Malevich in its permanent collection. According to Yve-Alain Bois, until the early to mid-1970s literature and exhibitions on Malevich were rare since most of the work remained in what was then the Soviet Union.

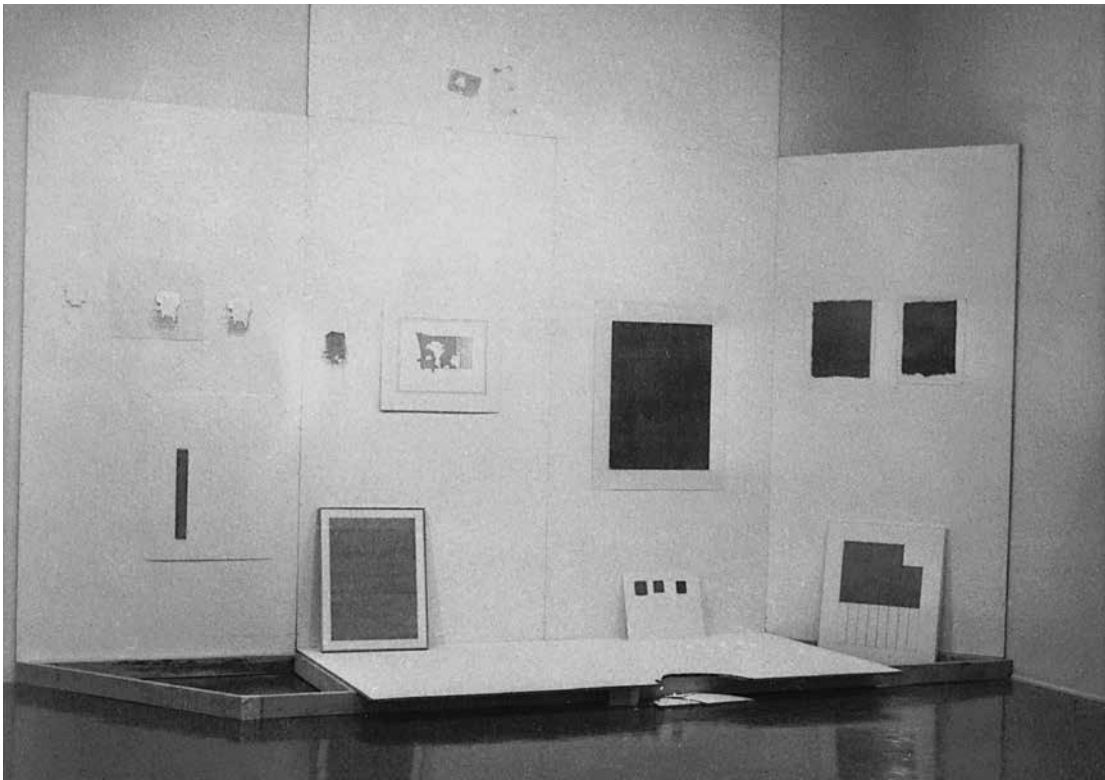
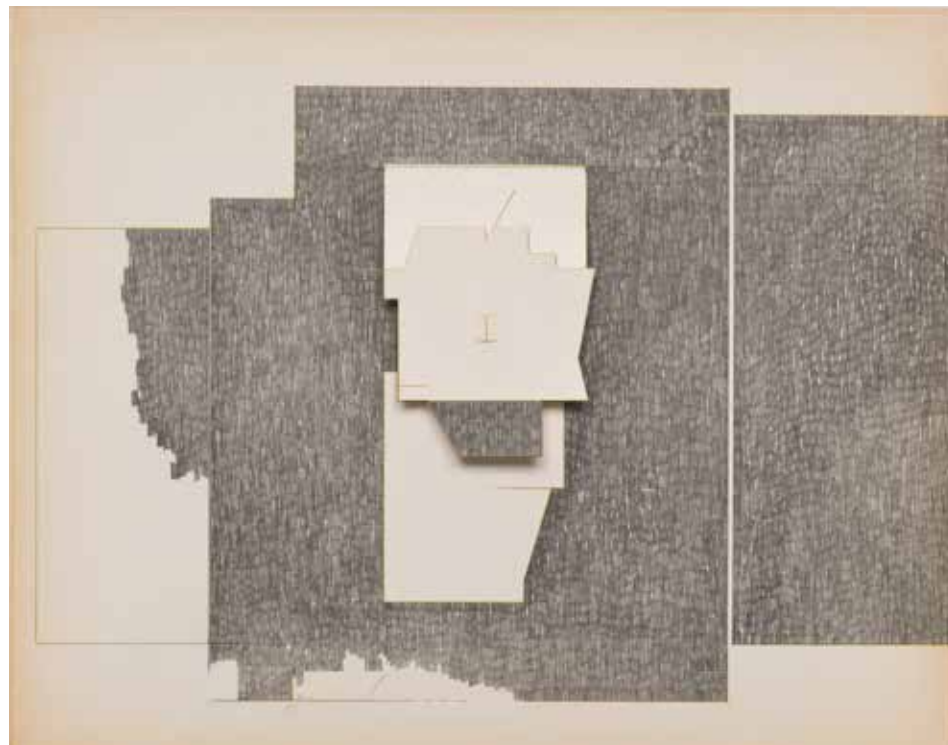
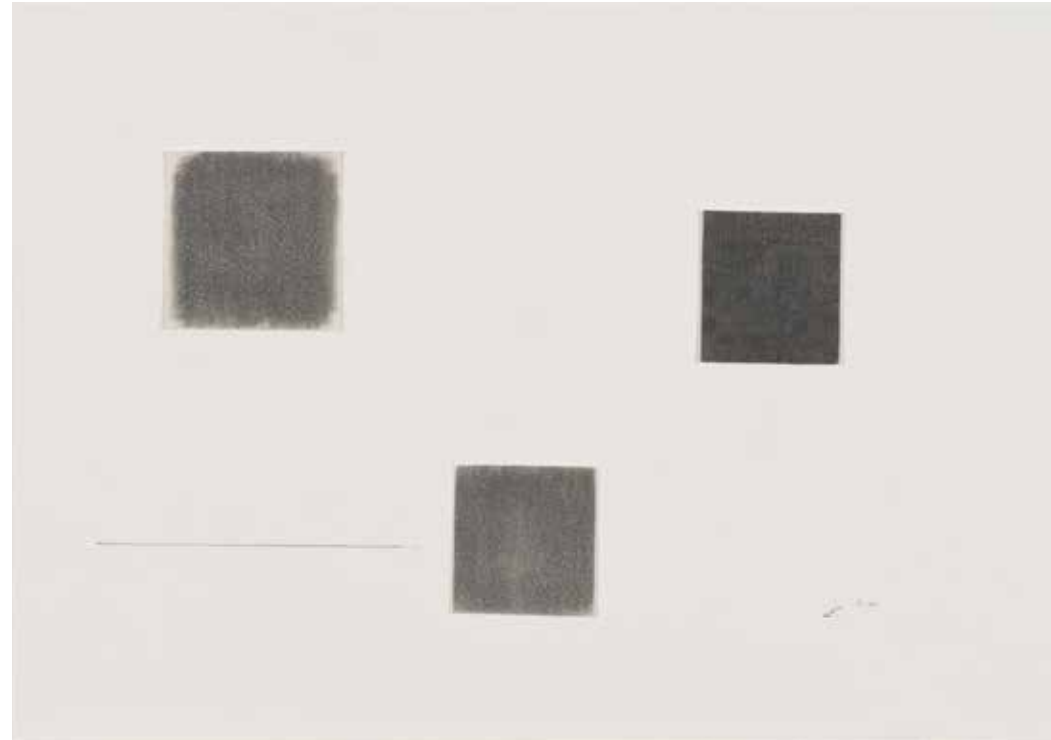


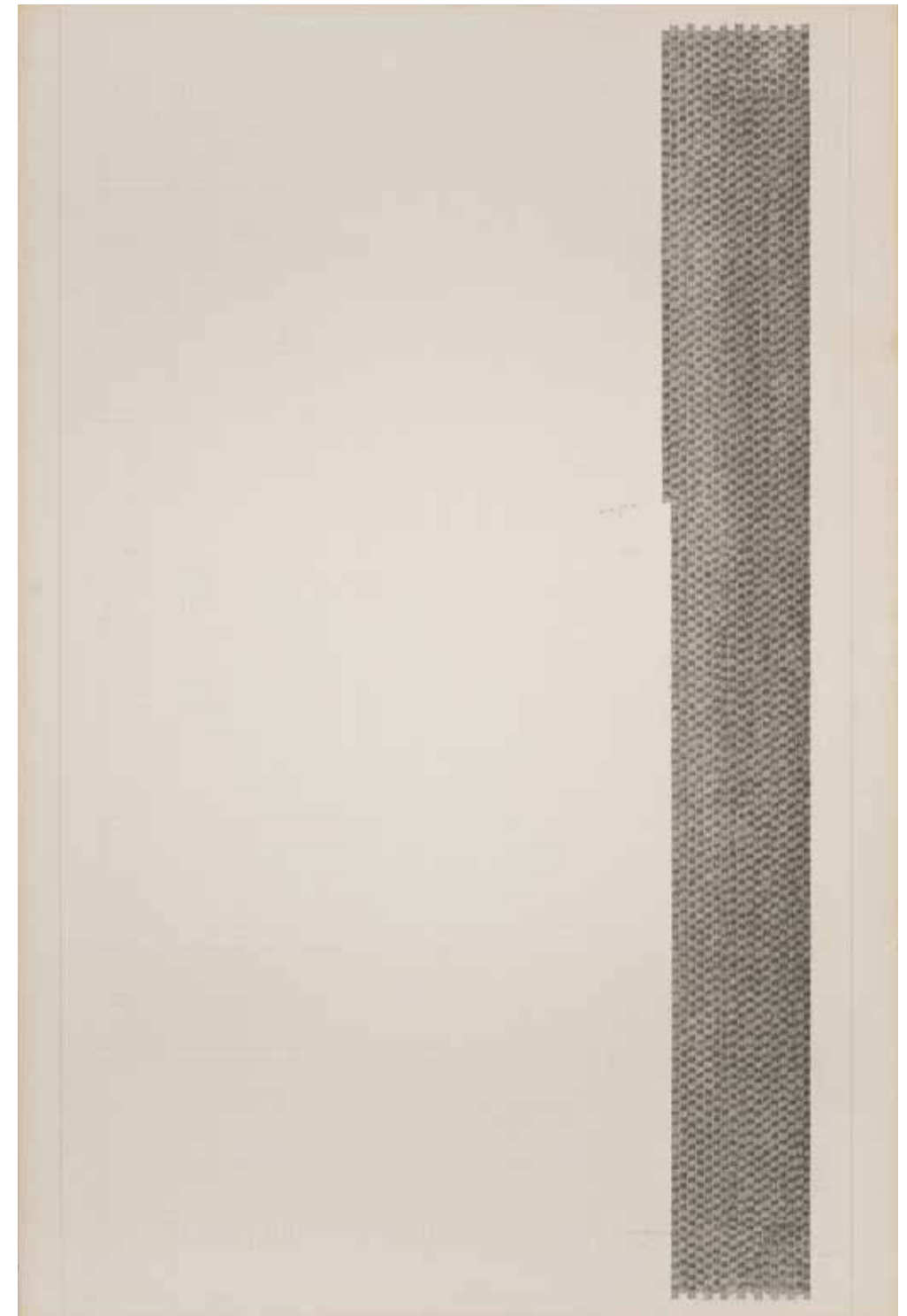
FIG. 16 Installation view of the exhibition
*Edward Moses: Some Early Work, Some Recent Work,
Some Work in Progress* with the grid
drawings on view, Pomona College Gallery,
Claremont, California, 1971

- See Bois, “The Availability of Malevich,” in *Malevich and the American Legacy* (New York: Gagosian Gallery, 2011), 21.
23. Berlant was also the coauthor, with Mary Hunt Kahlenberg, of *The Navajo Blanket* (New York: Praeger Publishers in association with the Los Angeles County Museum of Art, 1972), exh. cat.
 24. See Joseph Masheck, “Ed Moses and the Problem of ‘Western’ Tradition,” *Arts Magazine*, December 1975, 56–61.
 25. Viola Herms Drath, “The 32nd Corcoran Biennial, Art as Visual Event,” *Arts International*, May 1971, 40.
 26. *Tea Tables and Tapestries* was the title of a two-person show (Moses with Billy Al Bengston) at Mizuno Gallery in Los Angeles in 1970.
 27. Ed Moses and Peter Plagens are credited as being the first in Southern California to “experiment independently with the concept of the nonstretched surface.” See *Unstretched Surfaces: Los Angeles–Paris* (Los Angeles: Los Angeles Institute of Contemporary Art, 1977), 8.
 28. Joseph Masheck, review of exhibition at Ronald Feldman Fine Arts, *Artforum*, February 1972, 86.
 29. Jeremy Gilbert-Rolfe, *Artforum*, May 1974, 69.
 30. Mondrian famously rejected diagonal lines because they were too dynamic and disrupted the harmonious balance of the horizontal and vertical grid.
 31. Henry J. Seldis, “Ed Moses’s Subjective Journey,” *Los Angeles Times*, August 1, 1976, 76.
 32. Ed Moses, interview with the author, August 6, 2013.

42 *Untitled*, 1966
Cut Place #4, 1966



43 *Compulsed Pattern*, 1963-64

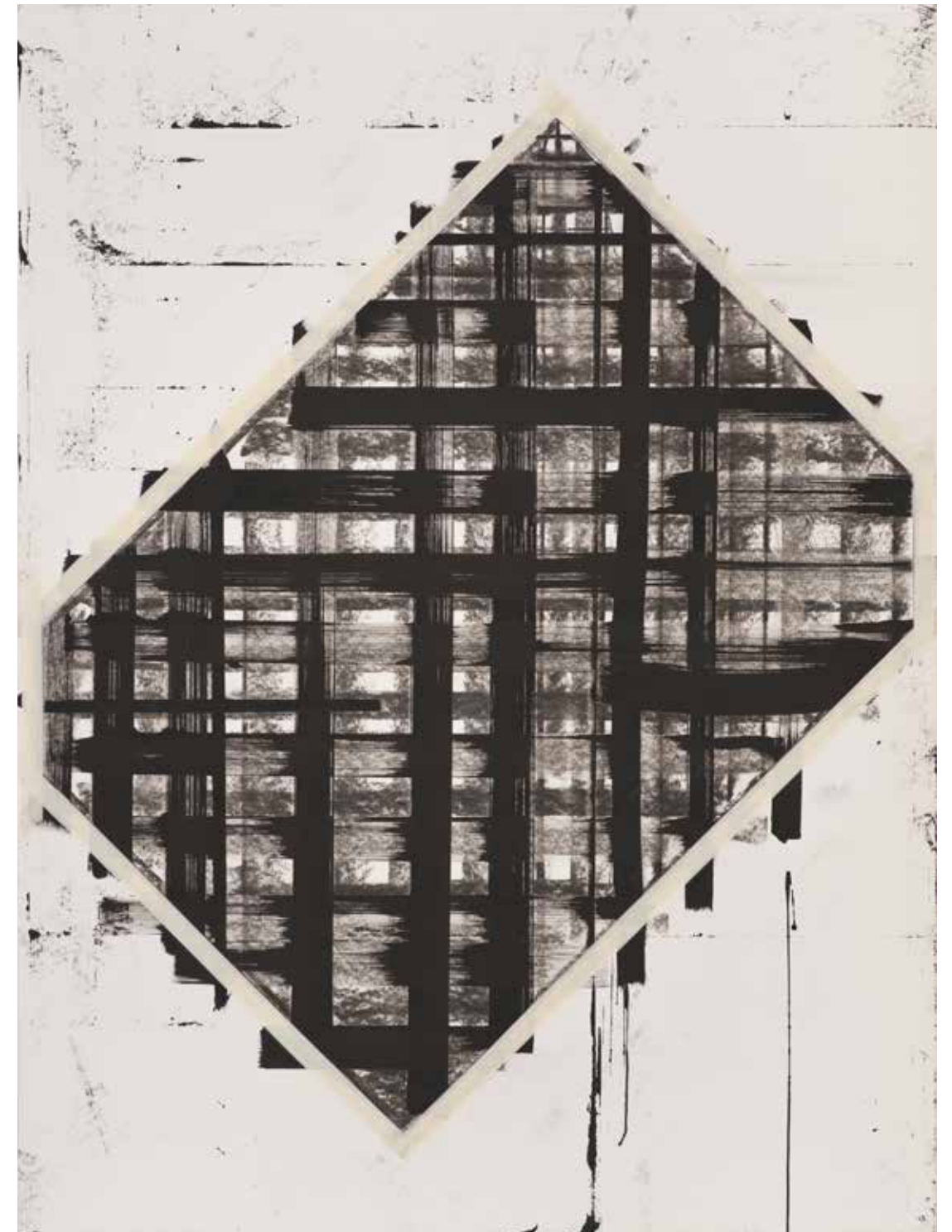
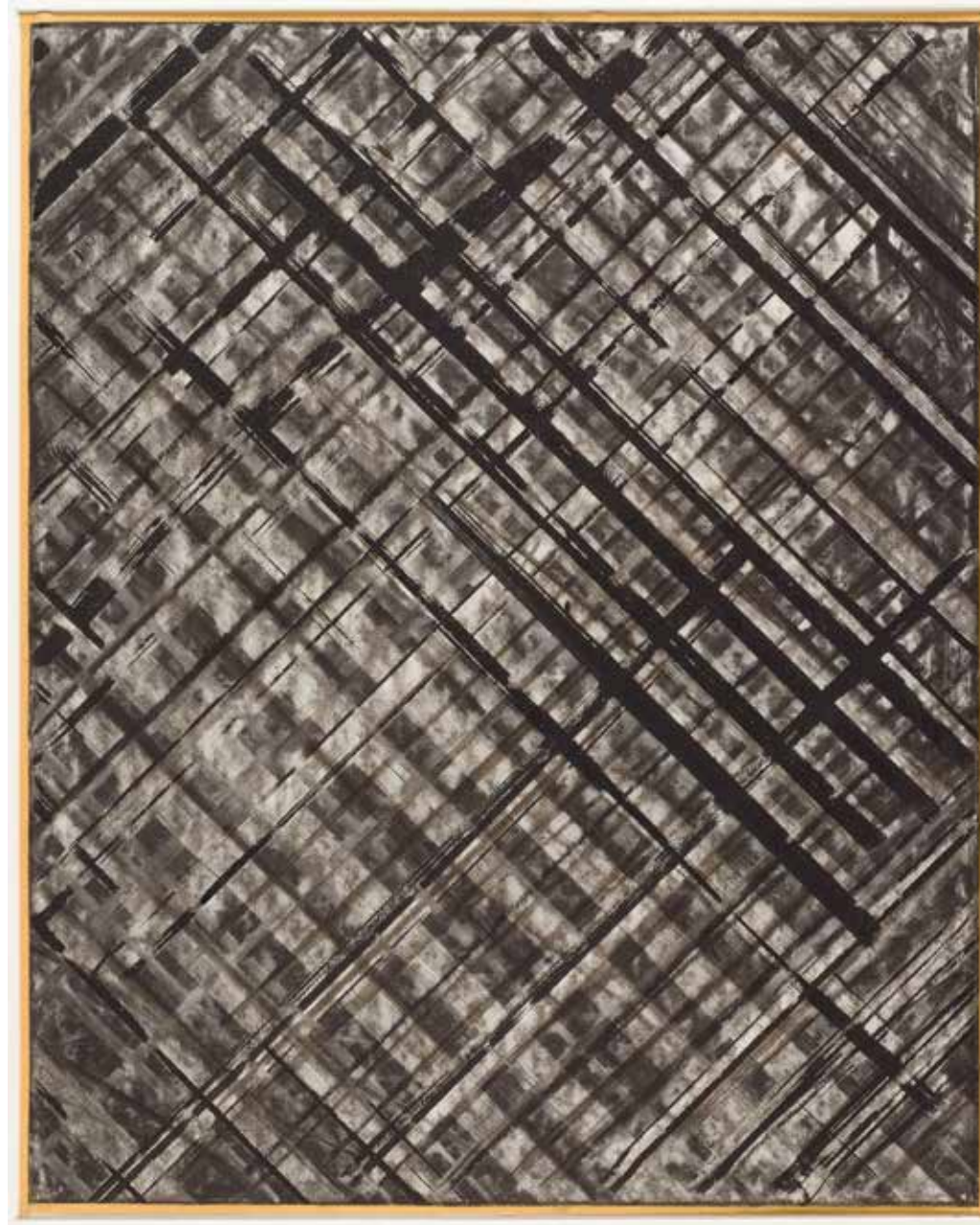


44 *Untitled (Vertical Drawing #14)*, 1971



45 *Untitled*, 1971





Works in the Exhibition

Venice Beach Paddle Tennis Court, 1952–53
Crayon, graphite, ink, casein, and collage on board
17⅞ × 27⅞ inches
Collection of the artist

Gladly McBean, 1953
Crayon, graphite, collage, and casein on watercolor paper
12 × 20⅓ inches
Collection of the artist

Untitled B, 1958
Oil and enamel on paper
48⅞ × 37¼ inches
Collection of Joan and Jack Quinn, Beverly Hills

Untitled, 1959
Graphite on notebook paper
12 × 8 inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.1

Untitled, 1959
Graphite on notebook paper
5¼ × 4¾ inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.2

Untitled, 1959
Graphite on notebook paper
8 × 12½ inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.3

Tulip (The Dog), 1960
Graphite and crayon on paper mounted to board
29⅜ × 22 inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.4

Chrysanthemum Diptych, 1961
Graphite, colored pencil, crayon, acrylic, glue, and collage on paperboard
Two sheets: 29¼ × 23¾ inches each
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, gift of Joseph H. Hirshhorn, 1966

Loom, 1961
Graphite and colored pencil on paper
29 × 23⅜ inches
Collection of Blake Byrne, Los Angeles

Thomas Eakins, 1961
Lithographic crayon and graphite on paper
17 × 17⅞ inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.5

Untitled, 1961
Graphite and crayon on paper
21 × 17½ inches
Collection of Joan and Jack Quinn, Beverly Hills

One Potato Three Potato, 1961–63
Graphite and blind embossing on paper
11 × 14 inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.7

Marienbop, 1962
Graphite and crayon on paper
24 × 22 inches
CREDIT LINE TK

Mask, 1962
Graphite with blind embossing and masking-tape residue on paper
18⅞ × 15⅞ inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.6

Avilda, 1963
Graphite with paper engineering on board
5½ × 6 inches
A. Garrigues, courtesy of Louis Stern Fine Arts

No Bouquets for Lonzo, 1963
Graphite, yellow carbon transfer, and colored pencil with paper engineering on board
11¾ × 14¾ inches
Collection of Dr. and Mrs. Ken Tokita

Rose #1, 1963
Graphite on board
60 × 48 inches
Collection of Lauren and Richard King

Rose #3 (Some Roses Are), 1963
Graphite on board
61¼ × 41¼ inches
The Museum of Contemporary Art, Los Angeles; partial and promised gift from the collection of Laura-Lee Woods

Rose #4, 1963
Acrylic, silver wash, and graphite on board
60 × 40 inches
The Museum of Contemporary Art, Los Angeles; gift of Anne Kennedy

Rose #5, 1963
Graphite and colored pencil on board
60 × 40 inches
Collection of Jena and Michael King

Rose #6, 1963
Graphite and acrylic on board
60¼ × 40⅜ inches
Collection of the artist

Rose Screen, 1963
Graphite and acrylic on board in painted wood frame
Four panels: 60 × 21½ inches each
Los Angeles County Museum of Art, Museum Acquisition Fund
M.85.127

Space E III, 1963
Graphite and colored pencil with paper engineering on paper
13⅞ × 16¾ inches
The Museum of Contemporary Art, Los Angeles; gift of Hope Alexander

Untitled, 1963
Graphite, yellow carbon transfer, and colored pencil with paper engineering on paper
7½ × 11 inches
Private collection

Untitled, 1963
Graphite and yellow carbon transfer with paper engineering on paper
12 × 15½ inches
Private collection

Zebras Are Green, 1963
Graphite and colored pencil with paper engineering on paper
12½ × 16 inches
Collection of Zazu Faure and Kevin Sullivan, Los Angeles

Untitled, c. 1963
Graphite and colored pencil on board
28⅞ × 21 inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.49

Compulsed Pattern, 1963–64
Graphite on board
60⅞ × 40⅜ inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.42

Untitled, 1963–66
Graphite and colored pencil on paper
19⅝ × 25¾ inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.43

Abstract Pattern, 1964
Graphite and yellow carbon transfer on board
60 × 40 inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.8

Iris Series #3, 1964
Graphite, yellow carbon transfer, and colored pencil on paper mounted to board
23 × 27 inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.9

Mayberry House, 1964
Graphite on paper
14 × 17 inches
Collection of the artist

Untitled, 1964
Graphite and colored pencil on paper
20½ × 26½ inches
Collection of Joan and Jack Quinn, Beverly Hills

Albers Study #1A, 1965
Graphite on board
20⅞ × 14⅜ inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.13

Untitled, 1965
Graphite and colored pencil on paper with texture
9⅞ × 17½ inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.10

Untitled, 1965
Graphite and yellow carbon transfer on paper
21 × 26¾ inches
Collection of Joan and Jack Quinn, Beverly Hills

Albers Study #1, 1966
Graphite and colored pencil on board
15 × 23¼ inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.12

Albers Study #2, 1966
Graphite and colored pencil on board
14⅞ × 23⅞ inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.14

Albers Study #3, 1966
Graphite and colored pencil on board
14⅞ × 23⅞ inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.15

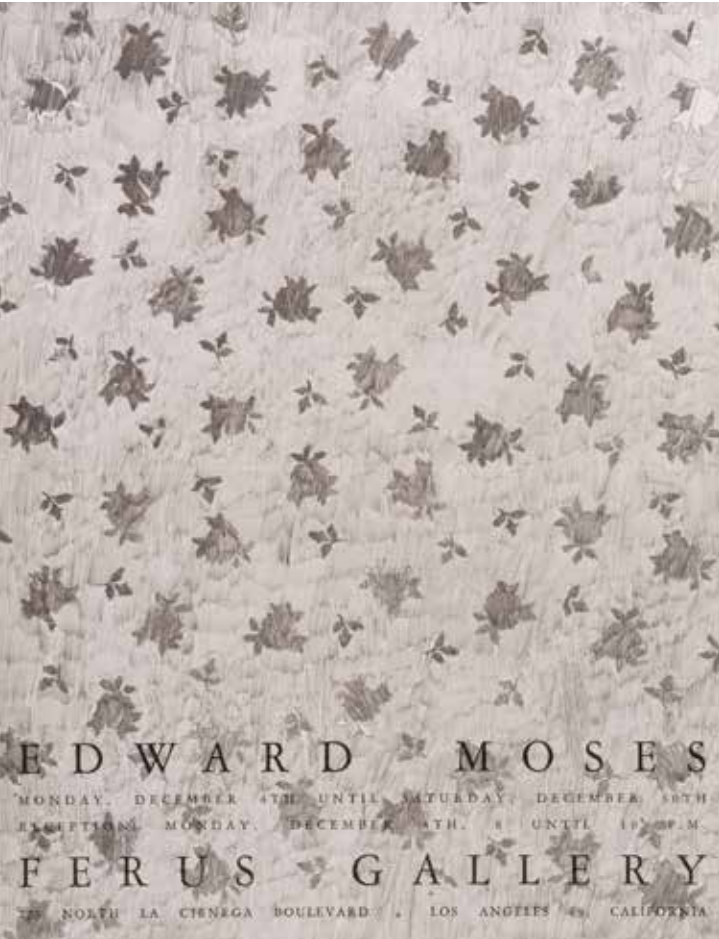
Albers Study #4, 1966
Graphite and colored pencil on board
14⅞ × 23⅞ inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.16

Cut Place #4, 1966
Graphite and yellow carbon transfer with paper engineering on board
13 × 16⅞ inches
Collection of Avilda Moses

Mayberry House #2, 1966
Graphite and ink on paper
14 × 17 inches
Collection of the artist

Mayberry House #3, 1966
Colored pencil on tissue
17 × 26½ inches
Collection of the artist

OCD Series #1, 1966
Graphite and colored pencil on board
27⅞ × 23⅞ inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.18



LEFT: Ferus Gallery invitation, 1964

RIGHT: Ferus Gallery artists, Los Angeles, 1958; clockwise from upper left: Billy Al Bengston, Allen Lynch, Robert Irwin, Craig Kauffman, John Altoon, Ed Kienholz, Ed Moses (center); photo by Patricia Faure



Space Squadron, 1966
Graphite and yellow carbon transfer on paper
19 5⁄8 × 25 5⁄8 inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.17

Untitled, 1966
Graphite on paper
21 7⁄16 × 17 1⁄2 inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.19

Untitled, 1966
Graphite and collage on board
12 × 17 1⁄16 inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.20

Untitled, 1966
Graphite on board
16 9⁄16 × 13 3⁄8 inches
Collection of Avilda Moses

Untitled, 1966
Graphite on paper
12 5⁄8 × 15 13⁄16 inches
Collection of Avilda Moses

#32, 1966
Graphite on board
16 7⁄16 × 12 1⁄16 inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.11

Untitled, c. 1966
Graphite on paper
10 3⁄4 × 13 3⁄4 inches
Collection of the artist

Abstract Empathy, 1967
Graphite on paper
24 3⁄16 × 17 7⁄8 inches
The Museum of Contemporary Art, Los Angeles; gift of Robert Higashi and Kiyo Higashi

Color Rose, 1967
Graphite on paper
18 1⁄2 × 14 1⁄2 inches
Collection of Blake Byrne, Los Angeles

Iris Study, 1967
Graphite and yellow carbon transfer with paper engineering on board
23 × 30 1⁄2 inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.21

Kaw #4, 1967
Graphite and yellow carbon transfer on board
19 1⁄2 × 25 1⁄2 inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.23

OCD Series #3, 1967
Graphite on paper
21 1⁄2 × 18 inches
Collection of Blake Byrne, Los Angeles

Untitled, 1967
Graphite on board
33 1⁄2 × 26 inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.22

Proprietor, 1968
Graphite on paper
13 × 19 inches
Collection of Blake Byrne, Los Angeles

Saddle Saw #1, 1971
Acrylic, colored pencil, masking tape, and graphite on vellum
34 3⁄8 × 23 inches
The Museum of Contemporary Art, Los Angeles; gift of Ceddd L. Moses

Untitled, 1971
Crayon, colored pencil, masking tape, and drafting vellum on paper
24 × 32 inches
Los Angeles County Museum of Art, gift of Margo Leavin
M.91.331

Untitled (Vertical Drawing #14), 1971
Graphite, colored pencil, tape, and acrylic on paper
28 1⁄2 × 24 inches
The Museum of Contemporary Art, Los Angeles; gift from the collection of Regina and William Fadiman

Untitled, 1971-72
Graphite, crayon, colored pencil, masking tape, and watercolor on paper
12 × 16 inches
Collection of Dr. and Mrs. Ken Tokita

ILL. III, 1972
Resin and powdered pigment on cotton duck
88 × 105 inches
Los Angeles County Museum of Art, gift of Richard and Donna O'Neill
M.78.142

Untitled, 1972
Graphite, crayon, and masking tape on vellum
24 1⁄2 × 32 1⁄2 inches
Collection of Dr. and Mrs. Ken Tokita

Untitled (EM #18), 1973, from Wedge Series
Watercolor, masking tape, and tissue
30 × 23 3⁄4 inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.50

Untitled, 1974
Crayon, graphite, and masking tape on japan paper
29 7⁄16 × 40 inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.41

Illusion Piet, 1975
Graphite and masking tape on paper
23 × 29 inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.27

Untitled, 1975
Marker on drafting vellum
16 9⁄16 × 11 3⁄4 inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.28

Untitled, 1975
Graphite on paper
18 1⁄16 × 14 7⁄16 inches
Los Angeles County Museum of Art, promised gift of Ed Moses
PG.2014.15.30

Untitled, 1975
Graphite and ink on paper
14 × 11 inches
Los Angeles County Museum of Art,
promised gift of Ed Moses
PG.2014.15.31

Untitled, 1975
Graphite and masking tape on paper
18 × 14 1⁄16 inches
Los Angeles County Museum of Art,
promised gift of Ed Moses
PG.2014.15.32

Untitled, 1975
Graphite and masking tape on board
29 × 23 3⁄16 inches
Los Angeles County Museum of Art,
promised gift of Ed Moses
PG.2014.15.33

Untitled, 1975–77
Acrylic and masking tape
on foamcore
59 7⁄8 × 40 inches
Los Angeles County Museum of Art,
promised gift of Ed Moses
PG.2014.15.44

Untitled, 1975–77
Acrylic, ink, and masking tape
on foamcore
48 × 36 3⁄16 inches
Los Angeles County Museum of Art,
promised gift of Ed Moses
PG.2014.15.45

Abstract Drawing #1, 1976
Ink, charcoal, graphite, and masking
tape on paper
40 1⁄8 × 30 1⁄4 inches
The Museum of Contemporary Art,
Los Angeles; gift of Robert Higashi
and Kiyo Higashi

Abstract Drawing #2, 1976
Ink, charcoal, graphite, and masking
tape on paper
40 1⁄8 × 30 1⁄4 inches
The Museum of Contemporary Art,
Los Angeles; gift of Robert Higashi
and Kiyo Higashi

Abstract Drawing #3, 1976
Ink, charcoal, graphite, and masking
tape on paper
40 1⁄8 × 30 1⁄4 inches
The Museum of Contemporary Art,
Los Angeles; gift of Robert Higashi
and Kiyo Higashi

Cubist Drawing A1, 1976
India ink and charcoal on paper
29 3⁄4 × 24 inches
Los Angeles County Museum of Art,
gift of the Frederick R. Weisman
Company
M.82.112.5

Cubist Drawing B2, 1976
India ink and charcoal on paper
29 3⁄4 × 24 inches
Los Angeles County Museum of Art,
gift of the Frederick R. Weisman
Company
M.82.112.6

Untitled, 1976
Graphite on watercolor paper
16 3⁄4 × 13 1⁄4 inches
Los Angeles County Museum of Art,
promised gift of Ed Moses
PG.2014.15.34

Cubist Drawing A3, 1977
India ink and charcoal on paper
29 3⁄4 × 24 inches
Los Angeles County Museum of Art,
gift of the Frederick R. Weisman
Company
M.82.112.4

Cubist Drawing G1, 1977
Charcoal and masking tape on paper
fixed to mat board
35 7⁄8 × 30 inches
Los Angeles County Museum of Art,
promised gift of Ed Moses
PG.2014.15.37

Untitled, 1977
Acrylic, India ink, and masking tape
on mat board
30 × 20 inches
Los Angeles County Museum of Art,
promised gift of Ed Moses
PG.2014.15.36

Untitled, 1977
Ink on Mylar mounted to board
19 15⁄16 × 16 inches
Los Angeles County Museum of Art,
promised gift of Ed Moses
PG.2014.15.38

Untitled, 1977
Charcoal and masking tape on board
36 15⁄16 × 29 7⁄8 inches
Los Angeles County Museum of Art,
promised gift of Ed Moses
PG.2014.15.39

Cubist Drawing #9, 1977–78
Charcoal, acrylic, India ink, wax
paper, and masking tape on board
53 15⁄16 × 40 1⁄4 inches
Collection of the artist

Cubist Drawing #10, 1977–78
Charcoal, acrylic, India ink, and
masking tape on board
54 × 40 1⁄4 inches
Los Angeles County Museum of Art,
promised gift of Ed Moses
PG.2014.15.47

Cubist Drawing #11, 1977–78
Charcoal, acrylic, India ink, and
masking tape on board
54 × 40 1⁄4 inches
Los Angeles County Museum of Art,
promised gift of Ed Moses
PG.2014.15.48

Untitled, 1977/2013
Acrylic and masking tape on board
40 × 30 inches
Los Angeles County Museum of Art,
promised gift of Ed Moses
PG.2014.15.46

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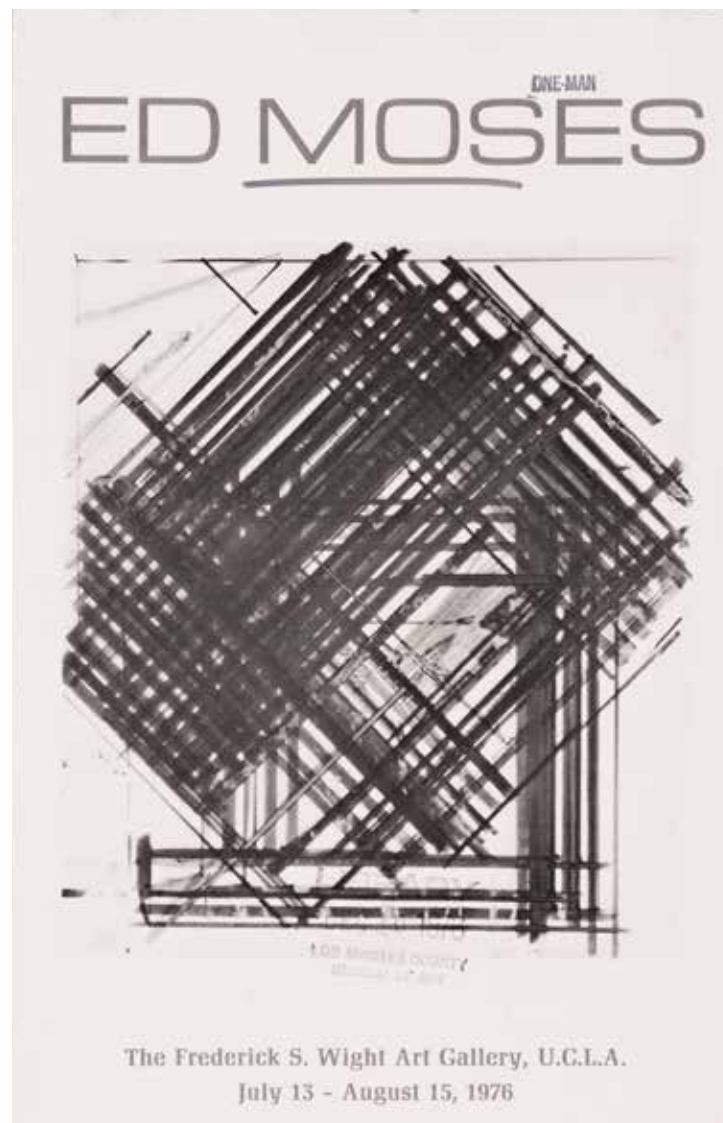
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LEFT: Frederick S. Wight Art Gallery
invitation, 1976



RIGHT: Los Angeles County Museum of Art
brochure, 1976

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Ed Moses: Drawings from the 1960s and 70s